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Italian melody. But American nineteenth-century science has cut the world into atoms in order to put it together again like an automobile, expecting to find life therein; and to succeed in the face of such science, beauty must be fired by real genius.

America has a share of such genius, and this age will be known in history as a sort of national renaissance. There is danger in smug satisfaction in what we

have accomplished; there is danger in the ostentation of false taste and false art that must germinate when a nation suddenly becomes conscious of her great surplus resources and wishes to clothe herself like her ancient aristocratic neighbors; but we are no more commercial than was Venice in the days of Titian and Giorgione, and the nation's abounding vitality is finding a noble expression in her arts.

ART EDUCATION

A BRIEF STATISTICAL SURVEY MADE BY

THE AMERICAN FEDERATION OF ARTS

This brief statistical survey of Art Education in America was made by the American Federation of Arts with the object of arousing interest and focusing inquiry at the time of its Sixth Annual Convention held in Washington, D. C., on May 12, 13 and 14. It is published here with the same purpose in the hope of inducing an even wider discussion of the subject. THE EDITOR

PROFESSIONAL ART EDUCATION

In the *American Art Annual*, Volume X, published in 1913, there were listed 3,767 painters, sculptors and illustrators. This list showed an increase of 1,202 names within a period of four years, and comprised merely the members of art societies and others who had contributed within the year to current exhibitions.

According to a more recent report prepared by Miss Florence N. Levy, Editor of the *Art Annual* for the Bureau of Education, it appears that there are at the present time 109 schools of Academic Art in the United States with a total enrollment of 6,252 students. This only comprehends those schools in which the students are primarily trained to become painters, sculptors and illustrators.

From statistics furnished by the Directors of some of these schools, it is found that about 1 per cent of those who receive this professional training become professional artists and that the remaining 99 per cent either drift *without special training* into the industrial and commercial arts, or entirely abandon the pursuit of the profession.

Of the 1 per cent naturally but a small number attain distinction. Whether or not this percentage is greater or less than in other professions may well be considered.

THE PUBLIC SCHOOLS

In a Bulletin on the Present Status of Drawing and Art in the Elementary and Secondary Schools in the United States, prepared by Royal Bailey Farnum, State Specialist in Drawing and Handwork, Albany, N. Y., and published by the United States Bureau of Education, it is stated that at present drawing is taught in the public high schools in every State in the Union and in the elementary schools in every State except Delaware, but that it is not in every instance a required course.

Massachusetts made drawing a common study in its public schools in 1870, New York followed in 1875, and California in 1880. Up to 1890 or perhaps later, the teaching of drawing in the public schools was chiefly technical and with the general object of developing talent. More recently the viewpoint has been radically changed, and in most instances it is now taught principally with the object of increasing appreciation.

A general improvement in taste and increased interest in art manifested by a demand for exhibitions, books on art and lectures and the increased establishment of art museums throughout the country, is thought to be in part attributable to the training given in the public schools.

COLLEGES AND UNIVERSITIES

At the Tenth International Congress of Art Historians which met in Rome in October, 1912, Prof. E. Baldwin Smith, of Princeton, reported that there were 400 colleges and universities in the United States wherein the Liberal Arts are taught for a period of four years. Of these, ninety-five offer courses in the History of Art but only sixty-eight maintain a special chair of Art History and Archaeology. To this list may now be added Columbia University, to which in 1914 Mr. Hugo Reisinger bequeathed \$1,000,000 to establish a chair of Art History. The result is that of the 1,000,000 students in the American colleges and universities but 163,000 have the advantage offered of any art course and only 145,000 have the privilege of adequate departments in this field. It must furthermore be understood that of this number only a small portion avail themselves of the privilege offered.

In an address on "The Relation of the University to the Fine Arts" made by Dr. Edward Robinson at Columbia University a few years ago, he stated that "there is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results than an intelligent knowledge and appreciation of the fine arts." And added that "there is nothing that we need in the country at the present time more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts such as civic architecture, the decoration of public buildings and parks and many other matters which call for an enlightened public sentiment." Training in this direction he maintained fitted the graduates of great universities "to take their place in the civic life of the community to which they belonged." From these statistics there would seem to be a serious inadequacy in this branch of education in this particular field. The question is, how can it be remedied?

INDUSTRIAL ART

In the *American Art Annual*, Volume XI, published in 1914, seventeen schools of Industrial Arts are listed in addition to thirty-five in which the handicrafts are taught and seventy wherein are conducted

classes in design. The total enrollment in the first of these exceeds 3,000 and in all three something over 4,000.

The largest of these schools is that of the Pennsylvania Museum School of Industrial Art in which are registered 1,240 students. About 11,112 students have passed through this school in the last ten years, and of this number it is calculated at least 75 per cent have found lucrative employment along the lines of the instruction given. "I would say," writes the head of the Art Department of that School, "that practically all of those who really desired to find employment and qualified themselves, are occupied, and earning a reasonable compensation." This is in strong contrast to the 1 per cent reported by the professional schools.

Attention has been called by both Mr. Ralph Adams Cram and Mr. Lloyd Warren at previous meetings of the American Federation of Arts to the need of trained workers in the industrial arts in this country, especially those arts allied to architecture, and to the fact that the majority of these workers at the present time are foreign born. From the manufacturers it is learned that there is a great scarcity of capable American designers with an adequate knowledge of technical processes, and that for this reason American manufacturers are not able to compete with those abroad.

There are at the present time no public schools of Industrial Art in this country, though classes in Industrial Art have quite recently been established by the School Board in New York City.

Miss Levy says in her monograph for the Bureau of Education that Art Education as a whole in the United States lacks coordination, and suggests that we seem to have begun at the wrong end, having many schools in academic art in contrast to few industrial art schools. The scheme of art education that she proposes is as follows: (1) Drawing in the elementary schools as a means of developing appreciation; (2) technical ability, to be gained in the secondary schools; (3) industrial art schools, where design is developed for specialized uses and the technical processes are mastered; (4) academic schools for the few who have shown unusual talent.